

Sets in Order

25¢

CALLER'S
EDITION



DECEMBER, 1953

VOL. V NO.12

The Magazine of **SQUARE DANCING**

Phil Monroe

Read "I WAS A CHAMPION!" page 4

Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. V NO. 11

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AS I SEE IT . . . by Bob Osgood

Hello, there—

The other evening Paul, a good friend of mine, and I were talking over a cup of coffee and a slice of home-made cake at "Hillbillies"—having one of our rare "bull sessions." Should I mention we were talking square dancing? As the man says, what else is there?

Somehow the conversation drifted to recent dances Paul and Florence had attended. "They were such wonderful dances," Paul said, "everything seemed to click."

"With everyone taking part in the activities, several guest callers sharing the evening, refreshments and entertainment, well, it was just perfect. You know," he continued, "there's no reason in the world that every square dance evening should not be perfect, and everything should not go along in a smooth and harmonious manner."

"Did you ever stop to think that the really important part of dancing is the music that sets the rhythm to accompany the figures we go through? And you can't have music without harmony! For that reason, you can't really have square dancing unless it's a pleasant, smooth and harmonious experience. That could be the definition of true square dancing."

He said it! And I think the man really has something there.

On the next page you will notice a special letter from Governor Shivers of Texas inviting you to be with the folks in Dallas at the Third Annual National Square Dance Convention, April 8, 9 and 10, 1954. From the amount of work these folks are putting in, this should certainly be a most wonderful, friendly, and enthusiastic convention. At least half of our staff here at Sets in Order plan to be on hand. How about you?

As you read this, Ginger and I will be having the time of our lives dancing and working with the square dancers in Aruba, in the Dutch West Indies. That's just off the coast of Venezuela, you know. From there it's Washington, D. C., New York, Ohio, and Nebraska, then home for the Holidays. So-o-o—

MERRY CHRISTMAS TO YOU ALL!

Sincerely,

Bob Osgood

Allan Shivers, a true western Governor



ALLAN SHIVERS
GOVERNOR



EXECUTIVE DEPARTMENT
AUSTIN, TEXAS

December 1, 1953

TO THE READERS OF Sets in Order AND
SQUARE DANCERS EVERYWHERE:

It is a pleasure for me to join with the members of the Texas Square Dancers Association in extending a cordial invitation to square dancers everywhere to attend the Third Annual National Square Dance Convention to be held in the City of Dallas, Texas, April 8, 9, and 10, 1954.

Square dancing has had a resurgence of popularity throughout America in the past few years and has become, according to recent estimates, the hobby of some thirty million people. On behalf of the people of Texas, I assure all square dancers of a warm welcome in Dallas next April.

With best wishes for your continued enjoyment of square dancing, I am

Sincerely yours,

Allan Shivers
ALLAN SHIVERS

AS:bw1

Governor Shivers (left) and Lee Bedford, President of the Texas Square Dancers Association, make plans for Third National Convention to be held in Dallas next April.



Of the several thousand callers today
There are very few who can say . . .

"I WAS A CHAMPION"

BY BILL MOONEY

SQUARE dancing in 1937 was an isolated form of dancing recreation. It was during that year that I first learned to dance and with the assistance of Henry Graef and Jim Lackey, of Chicago, Illinois, I learned to call.

After moving to California and calling for clubs and benefits for several years, without thought of being paid for it, the square dance picture gradually sharpened into focus and more people became interested in this healthful recreation. Then, in 1945, I received \$2.50 for an evening to cover dinner expenses.

Soon afterward, a PTA group formed our first square dance club in the Altadena area. The main objective of the group was to get the parent and teacher better acquainted through the wonderful medium of square dancing. The plan worked, and principal, school

teacher and parent had a wonderful time. However, as the caller, I "missed the boat" and I believed the success of the club was due to my own efforts.

Everybody Works

How wrong can one get? Nothing was further from the truth. The untiring efforts of the officers of the club in getting the support of the teachers to attend was overlooked by me, the caller. The hundreds of post cards, phone calls, mimeographed letters, and the amount of salesmanship used to get the parents to attend were also overlooked by me. The use of the hall, the cooperation of the janitor, the orchestra, or accordion player, Bob Lloyd Jones, also were overlooked. In other words, I, the caller, was carrying the ball through a hole big enough for a truck to pass through and crossed the line for a touchdown amid the frenzied applause of the spectators. But it was team spirit, planned cooperation, that made it possible.

If but one thought could be impressed upon the new caller, it would be this: your success is dependent upon the support of your club officers, dancers, and other callers. I had to learn that the hard way. From our Altadena Club, we spread to fifteen clubs throughout Southern California. Calling became a full-time profession.

In 1946, an announcement was made by a local county fair that a square dance contest was to be held in Hemet, California. Some of our best dancers were eager to enter and we thought it would be fun, so we entered the contest. However, several weeks before the contest, four dancers were unable to attend. We decided not to enter the contest. But fate had other plans for me because "Uncle" Carl Myles had a group of dancers from his clubs who had entered the same contest. Carl had frowned on contests and politely refused to call. His dancers had heard of my team's can-

About the Author



BILL MOONEY

Photo by Kessner Studio

Bill Mooney, a magic name to so many who "grew up" with his called records, or who danced with him in the late '40's, has achieved what few callers will ever experience. He has managed to outgrow one of the toughest labels any caller could carry, "World Champion."

Today Bill is beginning to call for local groups again and recently he accepted invitations to call in Canada and Washington. His story is one not soon forgotten.

celling their entry. Since they were without a caller and I was lacking a team, it was natural that we get together. I accepted the team with the understanding that they would perform my dances in my way.

Then another team asked me to call for them, so I decided to call for both teams, learning separate routines for each. Needless to say, we spent many hours in rehearsal. Since this was our first contest, we were nervous and excited. As a matter of fact, I was so nervous ten minutes before I started to call, I couldn't remember one call of the entire routine. Somehow, the last minute I managed to pull myself together and did the call. Our two groups won first and fourth prizes, each receiving a trophy, and we had our picture taken. We were excited and proud of each other.

Also in the contest was a caller from Hollywood, unknown at the time, but who was announced as the World's Champion Square Dance Caller. He placed fifth in this contest. When he won his title is not known to me, but since I had defeated him and his team, we became the new "World's Champion Caller and Dancers."

Champion

Paul Hoffman, who was master of ceremonies, presented the trophies to us and he said that Hemet was the best part of Southern California, therefore Bill Mooney was Southern California champion, and since Southern California was the best part of California, Bill was California champion, and since California was the best state in the Union, Bill Mooney was national champion, and since the United States was the best country in the world, ladies and gentlemen, we have Bill Mooney, the "world's champion caller." Everybody laughed and applauded. It was all in fun!

It was that simple to become a World's Champion. No one believed it or cared about the title, myself included. I knew it didn't mean anything. But seeds of jealousy were sown at that time. Others had only heard the title, "World's Champion" and didn't know how it was bestowed. From a perfectly innocent contest grew a monster of strange contrasts. On the outside was the interest created by the beauty, poise and costumes of the dancers, which resulted in many new square dancers.

But underneath, like a cancerous growth, was the anger, suspicion, and hatred which the title had created.

Contest in Rose Bowl

Soon I began to receive post cards, letters and phone calls, asking me to explain how and by what right I had the title of "world champion." Dancers began to take sides as to whether I was or wasn't champion. Then I received an offer from a Pasadena promoter. We would get the biggest dance hall and biggest band and really make big money. I told the promoter I wasn't the world's champion. I hadn't won a national contest. But he said, "That's all right. We'll get challenges from all over the nation and then have a contest in the Rose Bowl and fill the place."

By this time I could see my pockets bulging with money. Without realizing it, for commercial reasons, square dancing was becoming a job instead of a hobby or recreation. So, upon false advice I allowed "world's champion" to be attached to my name. I defended its use by saying all products are advertised in the superlative, and made myself believe it. Anyone who disagreed with me, I shrugged off by assuming they were jealous. So I went alone, thinking I didn't need anyone. Wasn't I Bill Mooney, who had taught 40,000 people to dance? Had my own orchestra? My own records? My own original dances and imagination? Let them think what they wanted to, I didn't care. *If I'd known as much as I thought I knew, I would have been world's champion!*

That was in 1947-48. Now, after suffering a lot of heartaches, as they say in pulp magazines, I have learned a lesson I'd like to teach to beginning callers (yes, and to some advanced callers as well).

Some Friendly Advice

Don't try to go it alone! Give freely of your material and time in helping others. Attend meetings and get to know the other fellow's point of view. Support the other fellow's club on your off night, avoid dreaming of riches by exploiting the dancers.

If time and space permitted, I could go into detail on what not to do, but in this article, please believe me when I state that square dancing in the United States is the biggest single stroke of good fortune that has hap-

pened to the average person. It is up to the callers to keep it that way. During the past eight years, much good has come from our past mistakes. First, our standardization committees have helped the caller to know what to teach. Every caller should make it his business to teach the dancers those fundamentals that are accepted in his own area. It is an injustice to a dancer to teach an unorthodox method of dancing, primarily because the dancer will be unable to dance at any other club. This factor alone has caused dancers to give up square dancing in disgust. Second, we callers have adopted a code of ethics. The code is a result of the combined efforts of callers who realize the dangers of a game played without rules, and with no holds barred. A caller must realize he is a professional man, with the professional attitude of a doctor or lawyer for *his* profession.

It seems to me that a caller fails in his duty to his dancers if he doesn't keep himself informed on the latest dances, not that he wants to show off, but as a service to be rendered for the dancers' benefit, also to vary the program and keep it alive for continued interest. Make fun the goal of the evening. Help the beginning dancer. Never lose patience with the slower dancer, whether advanced or beginner. Learn the new square dances thoroughly be-

forehand so they can be taught with ease, and not experimented with on the dance floor.

In conclusion, I want to say that, in my opinion, a square dance contest is something to avoid. Someone will win and someone will lose. From my experience, it seems to me that everyone loses in a contest. There are no winners.

A demonstration is something else. New dancers may be won to the square dance movement when they see how easy it is to dance and how pretty the girls look in their square dance clothes. But a contest, according to the dictionary, is "a struggle for victory or superiority; a conflict between competitors; strife in argument; a struggle or fight, as in battle; an argument against, or to dispute."

The word "contest," itself, is contrary to our code of ethics and all that we have been trying to build for posterity. A contest destroys the natural modesty which is prevalent in all the truly great people of the world, and modesty is a caller's greatest virtue. I've often thought that it would be more impressive to have a huge five foot key presented to the chairman of a class of graduating callers with the terse admonition that this key is too big for any one caller to put in his pocket, just as the square dance movement is too big for any one person to carry alone.

HEY -- YOU ROUND DANCERS!

HERE'S a real year-end treat for all of you who love your rounds along with the squares. A brand new collection of 1953 round dance favorites, edited by Ginger Osgood, to make the fourth and biggest in a series of collections of the rounds America loves best, will be ready on December 10.

This collection entitled "Round 'N Round" contains twenty-nine different couple dances, each one presented in the style and manner used in Sets in Order. Illustrations accompany each dance and several pages of instructions, hints, and diagrammed details help make the book easily understood.

Some of the dances are ones that have proved themselves tremendously popular over the past few months across the country, while others appear in print for the first time. The

whole list includes: Butterflies Waltz Mixer, Candlelight Waltz, Cocanut Grove, Connie Jean, Darling Waltz, Diane, Do-Sa-Do Mixer, Drusilla Waltz, 1898, Hayloft Schottische, Honey, Hula Blues Mixer, Jambalaya, Juanita Waltz, The Mission Waltz, Missouri Waltz, Monterey Waltz, Pretty Baby, A Pretty Girl Dressed in Blue, Put Your Arms Around Me, Shanty Town, Side by Side, The Sunflower Polka, Teton Mountain Stomp, Twelfth Street Rag, Waltz Carousel, Waltz of the Roses, Waltzing Matilda, Whispering.

"Round 'N Round," the latest in the Round Dance Book Series, can be ordered either from your local dealer or directly from Sets in Order, 462 North Robertson Boulevard, Los Angeles 48, California. The price is \$1.00, plus 10c for postage and handling. See also the advertisement on page 29.

All of today's square dances
Have their place in this

SQUARE DANCE FAMILY ALBUM

THE list of today's square dances continues to grow, until some callers boast collections well over the five and six hundred mark. So far to date more than 300 have been printed in the accumulated pages of the regular issues of *Sets in Order* and *The Workshop*.

During a regular evening of calling at the big festivals lasting for four and five hours, some 20 or 30 different square dance figures are about as many as can be used on the program. This, of course, is without benefit of hashing some 10 or 20 figures into one call.

The successful caller or program chairman today realizes the importance of careful programming and in this respect chooses wisely those square dance calls that add variety and change of pace to the pattern. These different types of square dance figures are commonly listed in five or six basic "families." For simple reference, we'll call them (1) Single or simple visiting dance, (2) Accumulative, (3) Divide the Ring, (4) All work, (5) Line, (6) Miscellaneous.

Taking just a few of the better known square dance figures and fitting them into family groups, where they most commonly might be found, is a project that will occupy several pages of *Sets in Order* in the next few issues.

It must be understood in today's square dances many of the figures fall into two or more of the family categories. The figure may start as a divide the ring dance and work itself in to one in the line variety (i.e., Dallas Route). However, without any fear concerning overlap, here is just a start. You can add to it with calls from your own collection.

Single Visiting Dances

The most common of all families, the simple or single visiting dance in its purest sense, is disappearing and gives way to varieties that will be mentioned later on in this article. In the simple visiting dance, one couple leaves home spot, visits the couple on the right and executes a particular figure. This may be followed with a do-si-do pattern, after which the same active visiting couple travels to the right

to the next couple, executes the same pattern, then moves on to the last couple to repeat as before.

The old time single visiting dance would carry each couple through the same figure until the dance had been done twelve times. The first chance to ease the boredom was to have the first couple do one particular figure all the way around, then to have #2 couple do a second figure. #3, when its turn came, would do the same dance, that was done by #1, while #4 would do the second pattern.



"Hash" Enters the Picture

It was the real daring caller in 1947 who might have each one of the four couples doing a different single visiting pattern, thereby "hashing" four dances into one. Attempts to make this type of dance a little more interesting and keep more people working at the same time were introduced in some parts of the country. #1 couple would start in the regular manner and visit #2, then would travel on to #3. After finishing the dance with couple #3, #1 would move to #4, and the caller would give couple #2 the command to "follow up" so that #2 would work with #3 and #1 with #4. When the figure was done, #1 would return home and #2 would go to #3. When #2 finished with #4 and moved on to #1 couple, #3 would "follow up." This would continue until #4 had visited all the couples.

In today's style of dancing, single visiting figures are usually done with either head or side couples active at the same time and moving to the right so that all four couples are moving. Here is a partial list of the more common figures that fit into the simple visiting square dance family: Bird in the Cage, I'll Swing Yours, Gents Elbow Swing, Dive for the Oyster, Roll the Barrel, Barrel Roll, Harlem Rosette, Lady 'Round the Lady — Gent 'Round the Gent, Lady 'Round the Lady—Gent Solo, Lady 'Round Two and Gent Fall Thru, Star by the Right, Two Little Sisters Form a Ring, Take a Peek, Around and Through, etc.

"Swap 'n Swing"

A type of single visiting dance known to some as a "carry on" variety includes such figures as Swap and Swing, (Carry All Swing), Pistol Packin' Mama, etc. In this category are the dances where the first couple moves to the couple on the right and exchanges partners during the course of the figure. Taking the new girl #2, the man moves to the right to couple #3 and once again exchanges partners, taking #3 lady with him to #4 spot. Finally he takes #4 lady home and all four ladies have moved once place to the right. At the end of the dance after all 4 couples have worked all four ladies have finally been returned to home position.

Accumulative Dances



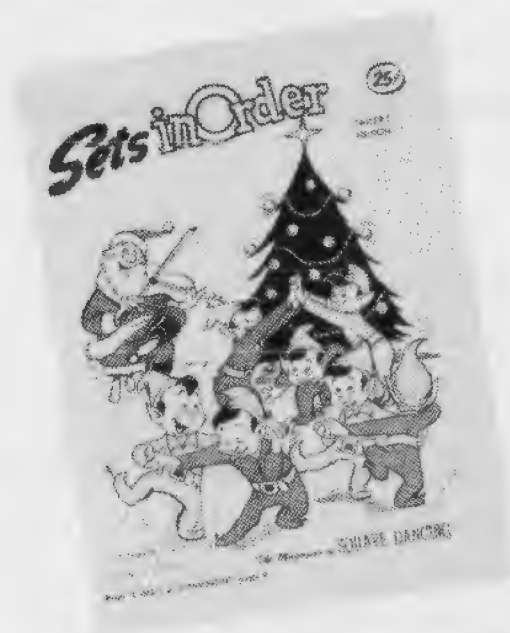
From the single simple visiting dance comes the family that grows in size as the dance moves on. This is the "pick up" or "accumulative" type of dance. As the first active couple moves to the couple on the right, it circles and does a simple called figure. Then, keeping

couple #2, man #1 breaks a circle and picks up or accumulates the next couple to the right (#3) and the dance routine is followed out with 6 people. After completion, man #1 once again breaks the circle and accumulates couple #4, so that now all eight dancers are active. A great number of the dance figures done in the simple visiting category fit into this family. These include Bird in the Cage, Sisters Form a Ring, Star by the Right, etc.



A bit more complicated, but on the fun side are such dances as Lady 'Round Two, Gent Fall Through, or Cowboy Loop done in an accumulative fashion. Also, there's the old dance "Wave the Ocean Wave the Sea," and "Lady Round Two and the Gent Fall Through" that offer real challenge.

Next month we'll take another family in this collection of square dance categories.



ON THE COVER

Phil Monroe, square dancer in many clubs around Southern California, gives his impressions of Santa's Workshop—Square dance style. All of us, including Phil, send Holiday Greetings in this Christmas issue of Sets in Order.

WHERE TO SQUARE

Regional Directories Solve the Problem

SQUARE dancers are a nomadic and inquisitive breed. When they go on a vacation, or when their jobs move them from one locality to another, they've always got an eye out for where they can square dance in unfamiliar areas. Even the stay-put dancers are interested in trying a new hall, a new caller, a new floor somewhere in their own town. This explorative sense has brought into being a definite need for square dance listings, and several areas are doing a fine job keeping up with the square dance goings on.

Doris and Bob McCartney, of Pasadena, California, whom we have already featured in a past issue of *Sets in Order*, are continuing a good coverage of the open dances in the Los Angeles—and well nigh the entire Southern California area. Their book is called *Open Squares*, comes out once a month at 20c, or \$1.00 per year.

Two new local directories have entered the field during the past few months. One is in Northern California, the other in Medford, Oregon, covering the Medford-Klamath Falls-Grants Pass region.



The Square Dance Callers' Assn. of Northern California publishes, "Square Dance—Where?" once a month and Phil Hostetler does the research, preparation and editing. Listings include dances in such representative towns as Alameda, Oakland, San Francisco, Santa Cruz, Sacramento, San Leandro, Santa Maria, Stockton, Carmel, and as far south as Modesto and Fresno. The address is 412 Orange St., Oakland 10, California, and you can get a copy for 15c; a year's subscription for \$1.00.



The Oregon book is called "The Hub," and its editors are Ruth and Art Goldschmidt, Rt. 1, Box 313, Medford. About a third of its pages are devoted to listings of round and square dances, the balance taken up with dance descriptions and news items, written in friendly, folksy style. Price is 25c per monthly issue, \$2.00 for a year's subscription.

Many of the areas also issue mimeo-ed sheets giving information on local dances. None of these listings, subject to so many freakish and frustrating changes, are easy to keep up and keep accurate. We are happy, therefore, to salute those who are valiantly and successfully doing it.

KNIGHTSBRIDGE QUADRILLE

By Ed Gilmore, Yucaipa, California

Record: Lloyd Shaw X-54. Fred Bergin at the Organ.

Wait 8 beats

Circle right (8 beats)

Circle left (8 beats)

Balance right, balance left (4 beats)

Turn your partner face outside (4 beats)

In balancing, step right (count 1), kick left (count 2), step left (count 3), swing right (count 4), then in four steps, man backs up, retaining lady's left hand in his right as the lady goes forward until both are facing out. Join hands and join circle again with backs to center.

Balance right, balance left, turn around as you did before (8 beats)

Facing out, balance as before, then with the man backing up and his partner walking forward, pivot half around to face center of square again.

Four ladies grand chain (8 beats)

Four ladies grand chain back (8 beats)

Men wheel back and promenade your corner maid

As the ladies grand chain to their partner, the men turn them with the right hand in the small of their back so that they face to promenade. The men left face turn, rolling back and take their corner in regular promenade position.

Promenade all the way around (16 beats)

Repeat the above three times until girls have returned to original partners.

ENDING:

Head couples right and left through (8 beats)

And right and left back (8 beats)

Side couples right and left through (8 beats)

And a right and left back (8 beats)

Allemande left and a grand right and left

Bow to your partner

Bow to your corner

Dancers should get home just as the music ends and the bowing will fit into a series of ending notes that occur on the record.

NOTE TO TEACHERS: This particular dance is prompted rather than called, as in the fashion of The Grand Square, Isle of Capri, and contra dances. Give your command on the last beats of the measure preceding the action so that the dancers can execute each figure on the first beat of a measure.



IN THE JANUARY ISSUE

Things to come. Sets in Order starts your new square dancing year off cheerily. The following items are just a few of the grand total:

Pappy Shaw's Annual New Year's Message
A Tried and True Teaching Plan
An Illuminating Research Report on Dance Programs
Across the Country

Besides these special features, there will be the regular nation-wide news items, pictures galore, personality sketches, three calls, two round dances AND the first announcements of the Asilomar dates for '54!

ARE YOU KEEPING YOUR DATES STRAIGHT?

HERE'S the real Square Dancer's friend — a calendar designed just for you! No need for uncertainty caused by forgotten dates. No fear of scheduling two dances on the same night. Plenty of opportunity to look ahead and plan for club parties and special events when you get one of these brand new, large size, special Sets in Order Square Dance Calendars.

Each month is a separate 8½x11 page all by itself. The dates are clearly marked in large black letters and there is plenty of room to write in the square around each date any spe-

cial notes you might wish to make concerning the dance for that evening. A string at the top of the calendar makes it easy to hang on the wall and the smooth white surface makes it easy to write on with either pen or pencil. Now ready for delivery, these special Sets in Order calendars make wonderful gifts. Start 1954 out with a bang! Order as many calendars as you need today, only \$1.00 each, plus 10c postage and handling. Send your orders to Calendars, Sets in Order, 462 North Robertson Boulevard, Los Angeles 48, California.



A GOLD MINE OF SQUARE DANCE INFORMATION

With this issue ends the first year of *Sets in Order's* special supplement for teachers and callers. During the last twelve issues, more than 150 squares, rounds and breaks have appeared in "The Workshop" section of the caller's edition of *Sets in Order*.

Callers who have subscribed to this service will receive with this current issue several new squares, breaks, and rounds, most of which will never appear in print in any other form. If your groups are hungry for new material and if you are anxious to keep up with all square dancing information, now is the time to subscribe for this extra service. Only \$1.20 for all of 1954's twelve editions for those who are subscribers to *Sets in Order*.



Helping to glorify the 2nd Anniversary of the Ruffs and Rufles of Whittier, Calif., was the Millinery Style (?) Show presented by Mrs. President, Mildred Stender. If you'll look closely, you'll see that Babs Ruff, at extreme left (she's the caller's wife) is wearing an upturned boot adorned by string ties; the hat next to her is adorned with needs for the new baby—including everything! The other chapeaux are decorated in similar saucy vein. The "show" was hilariously received.



Wondering what's in the fancy packages? Caller Kenny Young is holding a hat-box full of dark green cowboy hat, and his wife Julie's package contains a handbag. These were presented to their caller by the Ocean Wavers of Carlsbad, California at a gala combination Christmas party and wedding anniversary party for the Youngs.



Santa Claus Calls for the Town and Country Club at Storm Lake, Iowa. He's alias Norval Ewing and what he's calling is "Barnacle Bill," with "Santa Claus at Christmas" substituting for the line, "Barnacle Bill the Sailor." It's an idea for Christmas parties.



These youngsters comprise the Sunflower Square of New Orleans Recreation Dept., and have been trained in their square dancing by Henry Passanante and his wife, Ethel. Here they are starring in New Orleans's beautiful Peristyle in the City Park.





—Photo by Brant Studio

"ROBBY" ROBERTSON

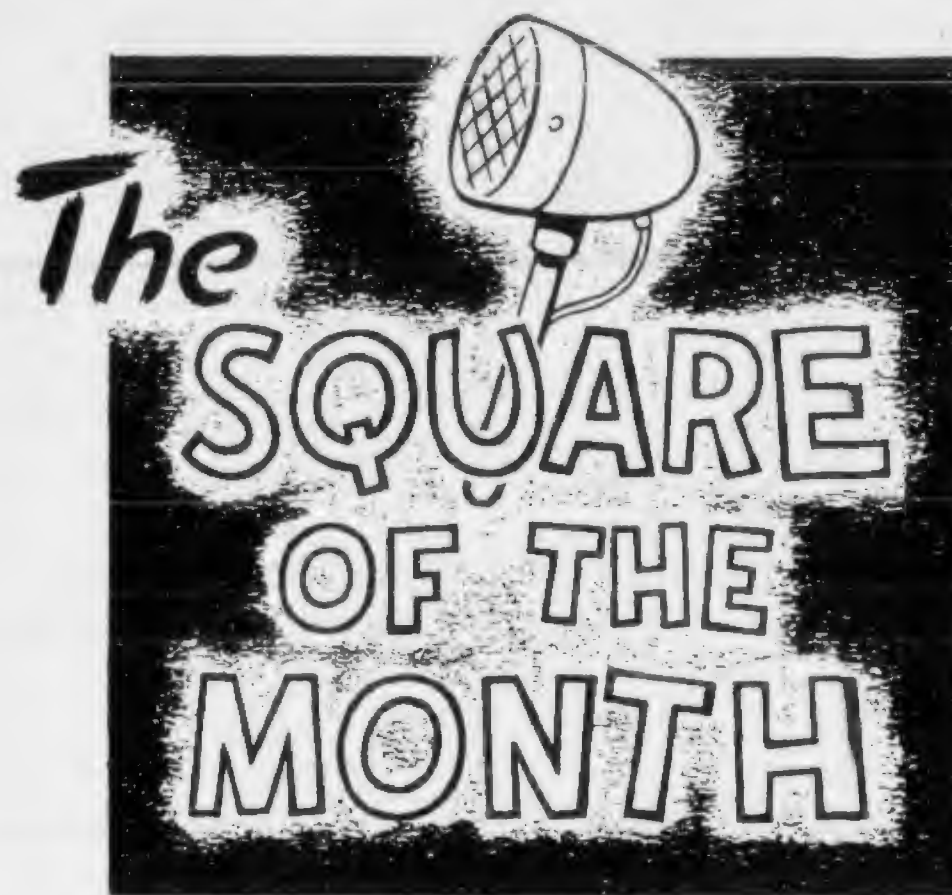
"ROBBY" ROBERTSON, now of Seattle, Wash., grew up in the cattle country of South Dakota and was early exposed to square dancing, having played piano for dances while he was still in high school. With the current revival of square dancing, he turned back to it, and is now in his fourth year with the activity. He wasn't out of a 10-lesson beginners' class before he tried calling. After that he went to every calling class he could find, crediting Don Mills with being the most help to him.

Last year Robby and his wife, Vera, produced a half-hour square dance radio show over a major Tacoma network station. He also held several callers' classes and now teaches calling at Riley's Aqua Barn in Seattle, as well as instructing round dance groups in Seattle and Tacoma.

Robby's calling dates give him a full schedule. He plays guitar and sings western songs as "intermission entertainment," making him something of a quintuple-threat man. His recordings for Windsor are well-known. Rounds, "Slow Poke" and, "Mighty Pretty Waltz" are the only dances the Robertsons have "had the courage to compose."

Between his main daytime job in the paper jobbing business, and square dancing, Robby and Vera cram time to spend with their two children on Mercer Island, near Seattle. Buddy and Linda are good "trouper," often traveling and dancing with their parents.

Robby can't think of anything he enjoys more than calling, unless it might be an evening out dancing to some of the real good callers around the country.



THE GIGGLE SQUARE

By "Robby" Robertson

Record: Any good hoedown will do.

**Ladies to the center with a pretty little whirl
And back to the ring with the cute little girl.**

Four ladies move to center of square, make a left face whirl and move back to place.

Gents to the center with a right hand star

Walk a little bit, go 'round that star

Back with your left in the middle of the town

Meet your partner with a right hand 'round

Gents form a right hand star in the center of the set, reverse to a left hand star around back to their partners, taking them with a right forearm turn.

Corner lady with a left hand 'round

Partner right, go all the way around

Gents take corner ladies with left forearm turn, and go back to their partners for a full right forearm turn.

Go into the center with a backhand star

It's a left hand backward backhand star

Gents, still holding their partners with right forearm turn around to make left hand star in center of set, walking backwards, while ladies walk forward.

Shoot that star to a wagon wheel

And spin her, boy, and make her squeal

Gents break star and turn their partners by the right in a wagon wheel spin.

The hub flies out and the rim flies in

Balance right back and Box the Gnat

Gents back around, ladies walk around forward, releasing arm-holds and turning so that gents and ladies are in the same relative position as if they were going to do a grand right and left. They join right hands and do a Box the Gnat.

Then pull her on by and Box the Flea

With the corner lady. She'll "tee-hee-hee."

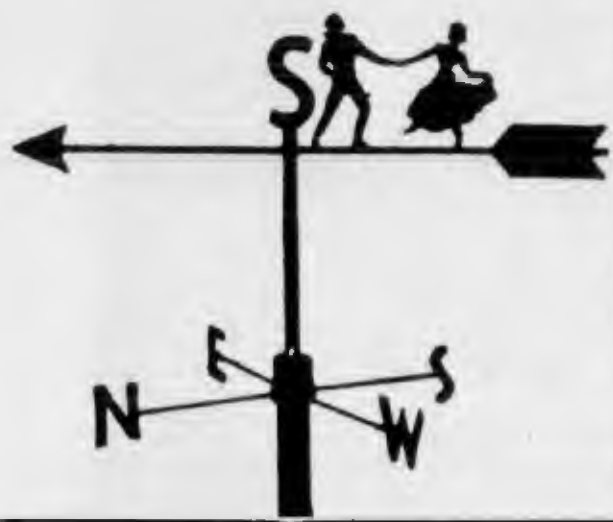
Gents pull their partners past, take left hands of their corners and do a Box the Flea.

Swing her, boy, and make her giggle

She'll go around with a cute little wiggle

Gents swing their original corners who are now partners.

Allemande, left, etc.



'ROUND THE OUTSIDE RING

(EDITOR'S NOTE: This "Round The Outside Ring," a collection of interesting Square Dancing news items from different parts of the country other than in our immediate neighborhood is a regular feature of "Sets in Order" and will be collected and written by Helen Orem, Assistant Editor. All information regarding activities of groups whose activities would fall in this category should be sent to Mrs. Orem, at 462 North Robertson Blvd., Los Angeles 48, California.

Florida

Tab the Central Florida Square and Folk Dance Round-Up to be held in the City Auditorium, Orlando, Dec. 5, 8:30 to 11:30 P.M. Square and folk dancers from far and near are cordially invited to share the fun. There'll be lots of callers, merry music, and friendly dancers.

Oregon

Portland square dancers, those lucky people who already have the beautiful Hayloft to dance in, are now blessed even further in that a second square dance hall has opened up. Built strictly for square dancing, "The Barn" will hold up to 14 squares. Wagon wheels, lanterns, western paintings, etc., all add to the square-dancey atmosphere for the various groups meeting there. Out-of-towners are invited to drop in and can call Ken Dellinger, TA 4146, for directions.

The Hayloft schedule has been shifted around a bit but still fills each night of the week. Among instructors and callers are the Jack O'Donnells, owners; the Bill Oberteuffers, Clyde Charters, Cliff Amos', Howard Johnsons, Lloyd Lewis', and Art Holmbergs.

Speaking of Bill Oberteuffer, he and his high school square dance groups recently had a nice write-up, complete with pictures, in Portland's Sunday Oregonian. Every Tuesday night is square dance time when the Lincoln High School social group, the Card Shufflers, hold open dances, inviting students from all of the town's high schools. Over 140 attended one of the latest dances, dancing with youthful vim for two hours and then ending up with punch and cake in the school cafeteria.

"Jonesy" was the featured caller for the Circle Eight dance at the Clatsop county airport on September 28. The dance was in the nature of a "Homecoming" for the club, and was arranged by Dick and Kay Ford. Dancers came from many of the surrounding cities.

Alabama

The Birmingham Square Dance Assn. has been given a four-minute spot on the Hal Burns TV show. The first program on September 30 featured the callers and their taws with the Robinsons, Trotmans, Halls and Randalls dancing, Joe Mays calling. On Oct. 7 Norton Robinson called for the Promenade Club with the Peters, Moultons, Stutts and Judkins dancing. Each club in town will have its turn on the show, with as many people as possible being given the opportunity to cut fancy TV figures.

North Carolina

The Fontana Village News, a paper put out for the government workers on the Fontana Dam project, devoted almost an entire issue to the Square Dance Swap Shop held there in early October. This was a sort of kick-off to the fall season of recreation and was under the direction of John Brendle. More than 130 square dancers, representing five states, registered for the two-day square- and couple-dance clinic, had a wonderful 48 hours of almost continuous dancing and went back home filled with fresh enthusiasm.

East Coast

On November 28, a Square Dance Institute took place at the Philadelphia YWCA, with an afternoon workshop and an evening dance from 8 to 12, called by Charlie Wilson . . . The first Festival of the Connecticut Square Dance Callers' and Teachers' Assn. was held on November 22 at the North Haven Center Fire House from 6 to 10 P.M. Callers from all parts of the state were heard . . . New officers of the Foot 'n' Fiddle Club of Rochester, N.Y., are Cliff Eddy, Corrine Gordon, Norma Gordon, Robt. Pearson, Jim Russell, Richard Wickman, Rosemarie De Coster, June Hagstrom, and Dorothy Goodier. They meet 3 times a month.

Idaho

C. E. "Sturdy" Sturdevant has taught for 5 years at the Elks Temple in Lewiston, in Pomeroy, and Orofino. Another spot is added to his list, the Lapwai Grange Hall, where Sturdy calls for a private group named Sturdy's Stumblers. Mrs. Wm. Jacobs is prez of this group which meets 1st and 3rd Mondays.

Here's a good-ie. A square dance club in one of the richest mining districts of the country, near Kellogg, where they mine silver, lead, and zinc, is called the S.Z.L. Wheelers. It's pronounced Sizzle! Yippee!

The South Central Idaho Square Dance Assn., is a very active one. Officers are Max Moffitt, Kimberly; Bill Cleveland, Buhl; Mrs. Clyde Richams, Paul; and Mrs. Ralph Asendrup, Filer. The folks have had a spring festival this year, and one in midsummer that was held outside on a tennis court in Burley. People came from 100 miles away to attend this one. A two-day affair, admitting the public as spectators, was planned for fall, with a committee consisting of Bill Cleveland, Ralph Asendrup and Woody Estes of Burley, in charge.

Michigan

Officers for the 1953-54 season of the Michigan Square Dance Leaders Assn., are: Pres., Reed Hagen, Detroit; Vice-Preses., Harold Slate, Saginaw; Chuck and June Kopta, Bloomfield Hills; Treas., Leroy Stoutenberg, Brighton; Corres. Secy., Marty Dunlap, Flint; and Rec. Secy., Dorothy Friis, Royal Oak. Installation of officers was held the first Sunday in November. The association has just completed one of its most successful years under the presidency of Art Erwin, Detroit.

Arkansas

The Arkansas Square Dance Callers' Club is sponsoring a March of Dimes Dance on Jan. 16, 1954. The place is the Robinson Memorial Auditorium, at Little Rock, and there will be guest callers from the bordering states as well as local callers. An anticipated 800 dancers are expected to attend, with room for 3,000 spectators. The Callers' Club is open to all callers in the state and is pretty well represented from each section. They meet once a month for a business session followed by refreshments and a dance clinic. Here the new dances are presented for approval. When approved, they are printed and added to the books of calls used in the area.

Arizona

Mark your calendar for January 15-16 when it's festival time again in sunny Tucson. These are the dates for the 6th Annual Southern Arizona Festival and big plans are a-foot. Friday is the "get-acquainted" dance; Saturday at 9 A.M. is the breakfast dance and at 2 P.M. are the round and square dance workshops. These three sessions will take place in the beautiful Student Union Ballroom on the University of Arizona campus. Saturday eve's round-up dance will start at 8:00. Spot for this is not yet decided upon. The Tucson Callers' Club and the Tucson Community Square Dance Council, with the City and County Recreation Depts., are working hard to make this their most enjoyable festival yet. Arnie Kronenberger of Los Angeles will be featured caller, which gives them a couple of strikes in their favor already. Glen Gumm, 5642 E. Waverly St., is General Chairman, and can dispense further information.

Meet the Small Fry Square from Davenport, Iowa, who appeared on the WLS Barn Dance recently. They were chaperoned by the Bill Woehrles and the Bud Schriefers and stopped on their way home to dance at the children's home in Mooseheart, Ill. The junior set has been dancing together for about a year and a half. They range in age from 7 to 11 years.



SETS in ORDER, DECEMBER, '53

Yours for a Year Filled with Happiness—Joe Fadler

DRUSILLA WALTZ

By Ed and Drusilla Gilmore, Yucaipa, California

Record: "Wonderful One," Tempo TR 686 (speeded 10-20%), Windsor 7616.

Position: Varsouvianna, facing LOD.

Footwork: Same for M and W throughout.

Measures

Pattern

1-4 **Balance Forward; Balance Back; Forward, Turn, And; Wheel, 2, 3;**

Balance fwd on L; back on R; step fwd L, then on ct. 2 and 3 of meas. 3 turn individually R face so as to be still in Varsouvianna pos. but W on M's L side and facing RLOD at end of meas. 3. Meas. 4—in 3 steps, "wheel" or pivot R face as a couple with M backing around as W moves fwd down LOD staying in reversed Varsouvianna pos. to end facing LOD with M on outside. This turn is similar to first turning verse of Skater's Waltz except that on "wheel" there is more progression in LOD.

5-8 **Balance Forward; Balance Back; Turn, 2, 3; Wheel, 2, 3;**

Similar footwork as 1-4 but the turn and wheel are L face and the turn starts immediately after the 2nd balance.

9-15 Repeat meas. 1 thru 7. In place of "wheel" of meas. 8 do meas. 16:

16 **Left Hand Star;**

Ending individual turn of meas. 15, release R hands and walk around partner with L hand star in 3 steps until M faces wall and W faces center.

17-18 **Twinkle, Turn, And; Twinkle, Turn And;**

"Pushing" L hand star, step fwd L, step R starting L face turn twd partner, and on ct. 3 step L in place to face opposite direction in R hand star. Repeat twinkle step with R hand star and opposite footing and direction to end as at start of meas. 17.

19-20 **Step, —, Close; Step, Swing, Pivot;**

In L hand star do a canter waltz step rotating around partner $\frac{1}{4}$ turn to end M facing LOD, W facing RLOD (step L, hold for ct. 2 and close R to L on ct. 3 taking weight on R). Meas. 20, continue rotation $\frac{1}{4}$ more stepping L and swinging R foot around in an arc as you pivot on L to reverse direction. End in a R hand star M facing wall and W facing center with weight still on L ft.

21-22 **Twinkle, Turn, And; Twinkle, Turn, And;**

Same as meas. 17-18 but with opposite foot and direction.

23-24 **Step, —, Close; Around, To, Varsouvianna;**

Canter waltz as in meas. 19 but on R ft; breaking hand hold, but keeping his R hand high, M walks around W to center as W in 3 steps turns $\frac{1}{2}$ R face alone to end in Varsouvianna pos facing LOD but diag twd center with weight on R ft.

25-28 **Waltz In, Change, Sides; Out, Change, Sides; Wheel, 2, 3; 4, 5, 6;**

Zigzag: waltz diag. fwd in LOD with W crossing to M's L side as they move twd center and back to his R as they move twd wall; then wheel, or pivot as a couple, in 6 steps, M backing around as W walks fwd CCW.

29-32 Repeat meas. 25-28 and, without twirl, repeat from beginning.

Complete routine is done 3 times. At end, skip last "wheel" of meas. 31-32 and merely turn W under both joined hands, R on top, as she moves twd center leaving M next to wall. Change to M's R and W's L hand for bow and curtsy on last meas.

LOS ANGELES COUNTY SQUARE DANCE PROGRAM

Here is a big opportunity for folks who like to be helpful but are not necessarily professional square dance callers and teachers to do some real good for the square dance activity in this area. It is the desire of the Los Angeles County Department of Parks and Recreation to have square dancing for all age groups at morning, afternoon, and evening sessions in many of the 56 county parks and 176 school playground programs. This square dance program will get under way as soon as possible and is under the supervision of Vera Mae Lewis, Senior Recreation Director.

If you just love to show new dances to your groups, if you think you'd like to spread the square dance fun around, get in touch with Mrs. Lewis at 234 N. Main St., Los Angeles 12, or call her at MU 9211. The pay-off is—that there is one, for these are **paid** teaching jobs, not enough to let you retire in a year, but enough to make it worth while, as well as give you the gratification of spreading the word.

ASSOCIATION TO SPONSOR TEEN-AGE DANCES

Hal Findlay, President of Associated Square Dancers, has appointed Al Majors, Public Relations Director, chairman of a teen-age square dance activity to be sponsored by the Association. Selected to work as a committee with Al are Vera Baerg, Pat Brough, Leah Christensen, Bob Bevan, Lionel Hansen, and Med McMasters.

The first meeting of the committee was held on Oct. 12, at which time a program was worked out for the teen-age square dancers. Exact dates and places will be announced later, but the sessions will start shortly after the New Year.

All teen-agers interested may mail a post-card with name, address, and telephone number, to Al Majors, 4133 Mildred Ave., Venice, Calif., or Leah Christensen, 805 Campion Dr., L. A. 45.

"5th THURSDAY" ROUNDANCING

The traditional "5th Thursday" round dance party given by the Frank Hamiltons for their classes and local instructors came Oct. 29 and saw some 80 couples (hall capacity) disporting themselves at the Alexander Hamilton School in Pasadena. Marguerite Clapp and her San Bernardino group demonstrated Jack Sankey's Elizabeth Quadrille; Anne and Bert Wrede presented their waltz mixer, Butterflies; and the Cleo Hardens drove all the way down from Coalinga (250 miles) to show their Neapolitan Nights. The pleasant evening was topped off with an abundance of sandwiches and coffee.

A-SQUARE-D HOST TO ASSOCIATION COUNCIL

Associated Square Dancers played pleasant hosts on October 25 to the Council of Southern California Square Dance Assns. The business meeting opened at 1:30 at Eaton's Rancho in North Hollywood, and was followed by a fried chicken dinner. Present, from the various associations were: the Bill Davises, Heartland Assn.; the Charlie Hales and Bob Wallins, Palomar Assn.; the Bud Dixons, San Diego Assns; the Harry Shields, South Coast Assn.; the John Crowes, Valley Associated of Fresno; the Gordon Franks, Bill Crooks, Harry Longshaws, Western Assn.; the Jack Whites, Cow Counties Assn., United Square Dancers (Bakersfield), the Imperial Valley Assn., and Desert Square Dance Assn. were not represented. The Bob McCartneys from Open Squares, were on hand, as were the Jay Oremes from Sets in Order.

Those who attended from the board of the hosting association were President Hal Findlay, who was in charge of the meeting, and Margo; the Roy MacDonalds, John Margwarths, Earl Thompsons, Earl Heals, Joe Burleighs, Al Majors, Frank Fittins, and Roy Ferrees.

Among subjects discussed were: a report on teen-agers at adult dances; support for the possibility of holding a National Convention in San Diego's beautiful Balboa Park in 1955 or 1956; projected festivals planned for the California area; a teaching plan evolved by caller Clarke Kugler.

Next hosts will be the Palomar Assn., on February 6, after which Open Squares will take a turn at entertaining the Council.

After the dinner, the representatives danced to the calling of Glen Story at Double Elbow Club.

HERE'S A WORKSHOP FOR YOU!

Here's your chance as an experienced square dancer to learn and review the new and old squares and rounds, to improve your styling, and to brush up on the most commonly done breaks. A special session held each Wednesday from 7:30 to 10:30 PM in the spacious cafeteria of the Beverly Hills High School is designed for those who wish to improve their square dancing.

Those attending should know the basics of square dancing. Entire club memberships are invited to attend. Faculty includes Bob Osgood, Arnie Kronenberger, Dorothy Martin, Gerald Reeser, and other competent teachers. Fee, \$1.50 per couple per evening. No Advance Registration Necessary! Just come—and come prepared to work! Beverly Hills High School is located at 241 Moreno Dr., Beverly Hills.

SAN JOAQUIN VALLEY MEMO

By Bill Tompkins

The Monday night beginners' class, with caller Bill Richardson as instructor, at Hamilton Jr. High in Fresno, has been so popular that a demand was created for an additional class. Valley Associated Square Dancers, with the Fresno Recreation Dept., have therefore arranged for a new beginners' class to meet every Wednesday night at Winchell Elementary School, 1240 S. 8th St. (at Butler) with caller Bernie Ward as instructor.

The Visalia Buttons and Bows opened the fall season with a bang-up Hallowe'en party-dance on Oct. 31, with Bernie Ward calling. The club's former caller, Joe Moran, with taw Agnes, was on hand to dance and guest-call. A sizeable group from the Fresno Wranglers augmented the attendance. Buttons and Bows meets on the third Saturdays at Alta Mira Hall, on West Sierra, approximately a mile east of Highway 99, near the Visalia Airport. Visitors are welcome.

The Fresno Folk Dance Council's Fifth Annual Raisin Harvest Festival took place on Oct. 23-24-25. No special square dance party was arranged this year, but the following callers participated in the three-day program: Red Leming, Francis Monnier, Bob Baker, Cleo Hardin, Carl Foster, Glenn Rathwick, Hunter Crosby, Bruce Stotts, Tom Northup, Bernie Ward, Ozzie Stout, Bing West, Leonard Murphy, Dale Garrett, Danny McDonald, Ace Smith, Randy Randolph, Ursula Mooney, Joe Stockton, Bill Fowler, Rod Harris, Peg Allmond.

Valley Associated Square Dancers sponsored a dance in the Hamilton Junior High gym on November 7. Caller was Arnie Kronenberger from Los Angeles and the 35 squares attending really enjoyed his "stuff."

Francis Monnier is square dance director and caller on Dave Stogner's Western TV show over KJEO, Fresno, each Thursday night. One square at a time from the Whirlaways dances on the show which comes on at 6:30 PM. This is the first square dance TV show out of Fresno.

Over towards the coast, Naoma and Dale Van Saun have graduated over 300 dancers in the two years they have been there. They keep extra funds made from the classes and use them for a big graduation party with loads of prizes and a Square Dance Decal on each diploma.

Note: Please keep us posted on your club activities. And get 'em to me by the 5th of the month at the **latest**. Address: Bill Tompkins, 70 Hampton Way, Fresno 4, Calif.

SECOND FOR RINKYS

On Oct. 22, Rinkydinks celebrated their second birthday with only the members present. Bruce Johnson and Dale Garrett came down from Santa Barbara, and each called a guest tip with Arnie Kronenberger, as did member Harry Carr from Bakersfield. A beautiful buffet supper of roast turkey avec trimmings was served plus the two-candle cake. Rinkydinks meet at Hollywood Playground and have entertained so many out-of-town visitors that the world of their zany fun is known across the land.

NEWS NOTES FROM NORTHERN CALIFORNIA

By Dan Allen

The Northern California Square Dancers' Assn. held its regular fifth Saturday Stampede at the San Leandro High School, and Bob Osgood did his usual excellent job for 300 dancers, who either didn't have any children or gave good excuses for not being with them on Hallowe'en! Those acrid low flying clouds delayed Bob's departure from Los Angeles. Luckily he started early. . . . Herb Greggerson came into Stockton from his hideaway in Ruidoso, N. M., for the Fireman's Benefit Dance and stayed for a day's reunion at College of the Pacific.

The Dudes and Dolls of San Jose report as new officers: Lou Hughes, Duke Huff, Felice Newjahr, and Ed Lautz. Also, their Oct. 29 party had as visiting clubs: Paws and Taws of Santa Cruz; Jokers of Campbell; Sashay and Star Swingers of San Jose. Callers were Johnny White, Ken Oburn, Frank Towle, Bob Owsley, and Ken Clark.

Had a nice visit with Joe Lewis, that guy from Dallas, for a couple of hours at the San Francisco Airport, while waiting for his plane to take off for Australia. His sincere and constructive interest in the square dance movement is always inspiring. . . . The Third Anniversary party of the San Leandro Grasshoppers on Nov. 7 was a good one and visiting callers were Ernie Owen, Bill Castner, Bob Page, and Tex Dehoney, with Ruth Graham doubling as MC. The sound is not "licked," but is much improved. . . . New officers of the San Francisco Square Cutters are: Av Kercher, Elsie Rudometkin, Joe Reginelli, Jean Burtchaell, Rudy Rudometkin, and Art Baxter.

Wyandotte Belles and Beaux had a costume party on Oct. 1, with Tommy Henderson calling. It was a quiet party until they unmasked! Costume prizes went to the Rex Halls, Rev. Charles Spencer, Joyce Graves, Doug Rice, the John Fulks.

SHUFFLE STEPPERS DANCE WHAMS

Shuffle Steppers of Arcadia boomed right out of their hall into Sunny Hills on Oct. 28, when Joe Lewis sashayed thru town on his way from Dallas to Australia. An impromptu ball, 35 squares gathered 'round to dance with glee to Joe's syncopated smooth-as-cream rhythm. Arnie Kronenberger MC'd and Jack Barbour furnished the music.

EIGHTH BIRTHDAY FOR NEIGHBORHOOD SQUARES

Neighborhood Squares are really getting along, what with celebrating their 8th birthday on Sept. 25. The dance was held as usual in Myles Playhouse, Santa Monica, with Glen Story M.C.ing and calling. Eve and Ralph Maxhimer, who founded the group, were present, as were Carole and Jim Munyon, who called for the club for several years; and Martha and Joel Orme, who now calls the 2nd Friday dance each month.

Maxhimer presented the "ancient history" of the club; Munyon the "mediaeval history"; and Joel Orme the "modern history." At 11 P.M. the dancers repaired to Jocelyn Hall where cake was served at tables beautifully decorated in pink flowers against green leaves.

COW COUNTIES ACCOUNT

About 300 dancers attended the Cow Counties Hallowe'en Hoedown at the Riverside Memorial Auditorium on Oct. 31. Denny Titus did a grand job as MC and callers were Cliff Roe, Jim Bess, Jim McDaniels, Del Holley, Johnny Ferchaud, Osa Mathews, Lorry Shocklee, and Paul Montgomery. Music was by Jack Hawes, Bertha Haldeman, and Morry Durham. A highlight of the evening was the cow which wandered into sets and heckled the dancers. "It" turned out to be the Charlie Hales from Palomar Association, who really fooled everybody. Costume prizes were awarded by a committee consisting of Riverside's City Manager, Oren King, Mrs. King, and Mrs. Ann Leabo of the Riverside Recreation Dept.

At a recent meeting of the Cow Counties Hoedown Assn., five new clubs were admitted. They are: Bachelors and Bachelorettes and Boulder Bouncers, both with Osa Mathews as caller; Golden Squares, Cal Golden, caller; Nortwisters, Jerry Wade, caller; and Square D Club, Johnny Ferchaud, caller.

The Cow Counties next fifth Saturday Hoedown will be held Jan. 30, 1954, with proceeds going equally to Casa Colina Home at Chino and March of Dimes. Details later.

Tab the "World's Longest Square Dance," 25 hours long, starting Dec. 31 at 11 P.M. thru Jan. 1 at 12 Midnight. This will be held at Center of the Square, 1190½ E St., San Bernardino, and will be sponsored by the Golden Squares. Cal Golden will MC, there will be a variety of orchestras and callers, and breakfast will be served from 8 A.M. until 12 noon on New Year's Day. For further info, Earl Berry, 1613 Genevieve, San Bernardino.

HEELS AND DOES ELECT

Officers elected at the Oct. 16 meeting of Heels and Does of El Segundo were Milton Rose, Fred Hawthorne, Bill Goldsmith, and Ann Deak. Bob Luirette is director, and Vera Baerg and Brownie Brown share the calling honors for this peppy club.

HIGHLIGHTS FROM BAKERSFIELD

By Rae Ridlon

New officers of the United Square Dancers are: President, Francis Kimble; Vice-Pres., Sam Speaks; Secy.-Treas., Millie Stephens.

October was the month of costume dances, the River Reelers being one club that had one. They say caller Frank Celle was a sight to behold! Wagon Wheelers had a costume party, too, with Fenton "Jonesy" Jones imported to call it. Country Cousins' costume dance drew a capacity crowd. Dudes and Dolls and Squares Up joined forces for a "little round-up," costume-wise. Herb Berry, Larry Reshaw, Ed Pothier, and Louis Leon called. All of the whing-dings were fun.

Paws and Taws brought the costume dances into the month of November, by holding a Sadie Hawkins Day dance. The biggest laughs of the evening were provided by Earthquake McGoon (Geo. Snyder), and Little Mysterious in the drain pipe (Bob Gazarian)!

WESTERN ASSOCIATION FALL JAMBOREE

The Western Square Dance Association of San Gabriel Valley will hold its Fall Jamboree on Sunday afternoon, Dec. 6, at Sunny Hills. The program will begin with a period of round dancing to be followed by a pm full of good squaring.

"FALL FESTIVAL" A LULU

Old-timers and first-timers converged on Hollywood Palladium, Nov. 1, for the A-Square-D Fall Festival. From the moment the opening call was fired the dancers were "with it" for one of the most successful affairs of its kind ever given. Gay square dance togs swirling to the rhythmic calling and to the toe-tickling music of Jack Barbour made a PM to remember. The four MC's were Brownie Brown, Jonsey, Wayne Donhoff, and Bob Osgood. All the callers were at top level, charged with the general enthusiasm of the occasion. For statistics, 1038 dancers attended, and 250 spectators. As an MC expressed it, "You may hear that square dancing is dying, but if that is so, this is the most beautiful rigor mortis I've ever seen!" Hal Findlay, A-Square-D Prez and his hard-working crew deserve loads of credit for a really smooth square dance.

SAN DIEGO COUNTY REPORTS

Watch the next issue for "after-the-party" reports on the Fiesta de la Cuadrilla.

The third Saturday of September was the San Diego Square Dance Assn.'s regular dance, the host club being the Promenaders. The dance was MC'd by Stan Bryan and Bill Davis. The October third Saturday was hosted by Town Squares and a good lively tempo kept the square dancers really going. An unusual demonstration of a "silent square" was put on by the past presidents of Town Squares, one of the oldest clubs in the area. Apple turnovers were served and Van Van der Walker and Earle Mount MC'd. September 26 saw Chula Vista in full array with the Fiesta de la Luna. Two halls were filled to capacity with do-si-doing. Bud Blakey and Frank Dyson officiated as MC's and the Y-Knot-Twirlers entertained.

On Hallowe'en evening, Dan Jones initiated his new Square Dance Room with three squares of dancers present. This was an impromptu get-together and round dancing, square dancing and a gab-fest were enjoyed. The evening was topped with Pizza and ice cream!

Circle Eight had a masquerade at their Friday dance night. They did a "balloon gag" during the evening which germinated some real hopping around. Roy Close was caller and MC.

Town Squares elected officers the second Saturday in October, with pot-luck dinner, too. New officers are: Vinco Mavrinnac, Bill Burkhart, Dolores Corrin, Bill Yontz.

The "bring your own sandwich and one for a guest" Hallowe'en party of the Balboa Park Group was a real "old home week." The group meets 2nd and 4th Wednesdays with Buzz Brown calling.

SAN FERNANDO SASHAY

By Larry Shiffer

The modern square dance caller makes the old time traveling salesman look like a piker. For instance, Jonesy reports 25,000 out-of-town miles on the Nash this year! So, instead of joining the Navy to see the world, be a square dance caller. Jonesy has returned to the fold from his latest jaunt and called a lulu of a dance for Jeans and Janes the other night. Most of the members are old timers in the square dance field, and they sure have a lot of get up and go.

Ralph Maxhimer, another traveling boy, is due home soon. It's a little early to report on his trip but we know he'll bring back a lot of new material gathered along the way.

Bill Hiney took off for a little side trip to call for the Panamint Promenaders at Trona. The Bill Funcks went along to keep the Hineys company. There was a good turn-out for the affair and George Grau, president of the Desert Squares Assn., played host to a group at a dinner party.

On the home front, See Saw Squares has elected a new panel of officers with Pat Kemp as Prez., Frances Rominger, Secy., and Frank Bittle, Treas. These folks are "in" for six months. George Elliott is caller for this club.

Bill Lee and Helen Horn have come into the Valley. You'll find them at Round Robin Hall the 4th Wednesday.

OUT EASTWARD WAY

A square dance birthday party was held at the home of Bob and Babs Ruff, Whittier, honoring 3 members of the Ruffnecks and Rufflettes Pre-Teen Exhibition square having birthdays on the same day. These were Dick Harmer, Jr., 12; Barbara Ruff, 10; and Philip Seilheimer, 12. After a patio luncheon the kids had fun square dancing with Bob Ruff calling.

Contramigos of San Gabriel Valley, a contra group called by Ed Gilmore, participated in an exhibition at the Mexican Village at the Los Angeles County Fair on Oct. 4. They danced a square to Helen Graham's calling, and a contra called by Doc Graham, after which they feasted on fried chicken, picnic style. The group included, besides the Grahams, the Delos Towars, Evan Twoneys, Gerry Ringers, Bob McKenzies, Barry Dibbles, Elmer Beards, Willis Clarks, Maury Eisenmans, and Art Mechams.

On Nov. 14 the Swingin' a Miss Club gave a Harvest Festival dance at South Ranchito School in Pico. Many couples from other clubs attended. Before the dance the Gordon Hoyts had as their dinner guests callers Cleo Cude, Ted Roland, Harold Sturrock, Milo Fernald and their wives.

Pasadena Promenaders have callers Wayne Donhoff and Jonesy alternating on 2nd and 4th Weds. Donhoff leads off on Nov. 25. The club meets at 1501 E. Villa St., Pasadena, and is open.

Sets in Order ORDER FORM

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THE WORKSHOP



FOR CALLERS AND TEACHERS OF SQUARE AND ROUND DANCING

DECEMBER, 1953

Ten dances (four rounds, four squares and two breaks) make up this issue of the Workshop. To all of you who have sent in your calls and dances, thanks. Please keep it up. Be sure, when submitting copy for The Workshop, that it is put in as nearly complete form, with explanation, etc., as possible.

The Workshop goes only to those who subscribe to the special Caller's Edition of Sets in Order. The cost is 10c per issue (or \$1.20 per year), and is bound right into your monthly magazine. We'd like suggestions of things that could better help you in The Workshop.

YORK CENTER YO-YO

As Called by "Mac" McKinney, York Center, Ill.
Ladies to the center and back to the bar
Gents to the center for a right hand star
Back with the left and don't be slow
Pick up your honey as 'round you go
The gals drop off keep goin' round
The gents star right in the center of town
Wave at your gal as 'round you go
When you meet again do a do paso
It's partners left with a left hand round
Corners right with a right hand round
Partners left and you form a star
Just the same as an allemande thar
The gents back up not too far
Shoot that star and away you go
With a right and a left and a do paso
It's a left hand 'round
And a right hand 'round
And an elbow hook and you form that star
Just the same as an allemande thar
Now break out with a heavenly whirl
And promenade with that new girl.

Gents now have original corners.

LIZA JANE MIXER

As Called by "Mac" McKinney of York Center, Ill.
This dance is one of those very simple mixers for beginners. It is composed of simple square dance figures only and can be danced as a square or from a circle of any number of couples. The record used is RCA Victor 45-6187—Liza Jane.
You all join hands and circle left with Little Liza Jane
Sashay now just once around with Little Liza Jane
A right hand 'round your corner, the left 'round Liza Jane
Go back and swing your corner, your new Liza Jane
Promenade Eliza, Little Liza Jane
Promenade around the ring with your new Liza Jane.

JINGLE BELLS

By Fenton Jones, Los Angeles, Calif.

Record: MacGregor 619.

Warmer Upper:

Everybody swing, you swing her high and low
Now allemande left with your left hand, around the ring you go

A grand old right and left, and don't you boys be slow

Now take your honey for a ride in the white and drifting snow

Everybody swing one time through.

Jingle bells, jingle bells, jingle all the way

Oh, what fun it is to ride in a one-horse open sleigh

Dancers promenade once and a half around square to end at home.

Figure:

First couple join the sides

The first couple separate, No. 1 lady walks to her right and stands alongside of gent No. 2. Gent No. 1 walks to his left and stands alongside of No. 4 lady.

Forward up you go

No. 2 and 4 gents join hands with the ladies at their sides and the three in line move forward to the center of the set.

Back to place again

Head couple do-sa-do

No. 1 couple steps forward and does a do-sa-do, then returns to line.

Forward up again

The three in line repeat.

Back to place you go

The odd couples swing in the center of the ring and six hands 'round them go

To the music of the chorus.

Six hands up in a six hand ring, 'round and 'round you go

Twice around.

And when you get back home again this is what you do

Do-sa 'round your corners

See-saw your partners all

Next couple must be ready when they hear the caller call.

BREAK

By Bill Fowler, San Jose, Calif.

Allemande left your corner girl

Pass your own without a whirl

Right hand round the right hand girl

Allemande left the new corner girl

Pass your own without a whirl

Right to the next, go twice around

Gents star left go cross the town

Opposite gal for a wrong way thar

Back up boys in a left hand star

Shoot that star with a once and a half

Then promenade with a great big laugh

HERE COMES SANTA CLAUS

By Molly and Ivan Lowder, Compton, Calif.

Music: "Here Comes Santa Claus," Decca record 46185 (78 rpm) or 9-46185 (45 rpm), Red Foley.

Start: Open position, M's R and W's L hands joined, both facing CCW around the hall. Directions given are for the M, W uses opposite footwork throughout entire dance.

Measures INTRODUCTION

- 1** Wait 4 cts.
2-4 Step/back, step, step/back, step; step/back, step, step/back, step; turn, 2, 3, 4; M steps L to L side, steps quickly on R in back of L, steps L in place; steps R to R side, steps quickly on L in back of R, steps R in place. Repeat above. Partners then turn away from each other making 2 complete turns in 4 steps progressing fwd in LOD, ending in open position inside hands joined. M turns CCW, W turns CW.

DANCE

- 1-2** Walk, two, three, four; step/behind, step/behind, step/behind, step;
Starting on outside foot partners walk fwd 4 steps in LOD; turning to face partner M steps L to L side, R in back of L, L to L side, R in back of L, L to L side, R in back of L, L to L side turning to face LOD.
- 3-4** Walk, two, three, four; step/behind, step/behind, step/behind, step;
Starting on inside foot partners walk fwd 4 steps in LOD. Turning back-to-back M steps R to R side (in LOD), L in back of R, R to R side, L in back of R, R to R side, L in back of R, R to R side turning to face partner.
- 5-6** Side, back, side/pivot, side; back, side/pivot, side, back;
Partner's facing, M's R and W's L hands joined, LOD to M's L side. M steps L to L side, R in back of L, L to L side at same time pivoting to back-to-back position, step R to R side (in LOD); L in back of R, R to R side pivoting to face partner, L to L side, R in back of L assuming closed position.
- 7-8** Two-step turn, two-step turn; pivot, two, three, four;
In closed position partners do 2 two-steps making 1 complete CW turn while progressing CCW, then pivot 2 complete turns in 4 steps.
Repeat entire dance for a total of 7 times.

TAG

- 1-2** Walk, two, three, four; turn and bow
Partners walk fwd 4 steps in LOD in open position, then M turns L face and W R face in 2 steps making $\frac{3}{4}$ turn, M bows and W curtseys.
May be used as a mixer by substituting 2 twirls for the 2 pivots, girl moving ahead to next man on twirls.

JINGLE BELLS

By Dave Clavner, Los Angeles, Calif.

Record: Black Mountain 103A.

OPENER—Verse

Honors to your partners and to your corners all
Join your hands in a great big ring and circle round the hall

Now you're going wrong, let's reverse the style
The gals step out and when you meet, you do-sa-do a while

CHORUS (Last half only)

Promenade to the Jingle Bells and Jingle all around

It's home you go with the one you know and swing her round and round

NOTE: From this point on disregard home positions. Figures should be executed as they are called and from whatever position you happen to be in when the call is given.

FIGURE 1—Verse

The ladies promenade, outside just half way round

Turn the opposite gent with your left hand, it's once and a half around

Then, chain 'em all back home, with a left hand round your own

Now, swing your corner round and round and swing him off the ground

FIGURE 1—Chorus

Oh, the 4 gents star across the set to a left hand swing you go

Star right back to a do-paso and don't you boys be slow

Your partner by the left hand and your corner by the right

Your partner left and promenade, your promenade all night

Don't try to get home.

BREAK—Verse

It's 8 hands round the hall, you circle one and all

A sashay round your corner girl, see-saw your partners all

To the left hand lady with a left allemande and pass the one you know

To the right hand lady with a right allemande and the wrong way round you go

BREAK—Chorus

It's a jingle here and a jingle there and a jingle all the way

A do-paso with the one you know and don't you let 'em stray

Your partner by the left hand and your corner by the right

Your partner left and promenade, you promenade all night

Don't try to get home.

FIGURE 2—Verse

The gents go promenade outside, just half way round

Turn the opposite lady with a left hand round, go once and a half around

Now, star right back across and pass the one you know

Swing your corner round and round, you swing her high and low

JINGLE BELLS—(Continued)

FIGURE 2—Chorus

All 4 ladies chain across, you chain across the set
Chain right back to a do-paso and gals, you're
not thru yet
it's partner by the left hand and corner by the
right
Partner left and promenade, you promenade all
night

CLOSER

Verse

4 ladies promenade, the inside of the ring (CCW)
It's all the way around you go and finish with
a swing

Waist swing partners.

The 4 gents promenade, the inside of the hall
(CCW)

Around you go to the one you know and do-sa-do
'em all

Everyone do-sa-do partners.

Chorus

It's the allemande left your corner and allemande
right your own

Swing that corner girl around as if she were
your own

Then, the allemande left your corner and the
allemande right your own

Swing that pretty corner girl, by golly, she is
your own!

Original partner.

Verse

The 4 gents promenade, the inside of the ring
It's all the way around you go and finish with a
swing

4 ladies promenade, the inside of the hall

Around you go to the one you know and do-sa-
do 'em all

Chorus

It's the allemande left with the ol' left hand and
around the ring you go

A grand ol' right and left around to the prettiest
gal you know

Then you promenade around the hall, trot 'em
right along

Swing your partners one and all to the funny
little Jingle Song!

BREAK

Allemande left like an allemande A

Go right and left and half-sashay

Go right and left and there's your own

So promenade that pretty girl home

OUR CHRISTMAS WALTZ

By Molly and Ivan Lowder, Compton, Calif.

Music: "Our Christmas Waltz"—Decca 46185 (78
rpm) or 9-46185 (45 rpm), Red Foley.

Start: Open position. Man's R and woman's L
hands joined, both facing CCW around the
hall. Directions given are for the man, woman
uses opposite footwork throughout entire
dance.

OUR CHRISTMAS WALTZ—(Continued)

Measures

INTRODUCTION

1-4

Wait

Dance

1-4

Waltz forward, two, three; four, five, turn; backup, two, three; four, five, clinch;
In open position with joined hands about
shoulder high, starting on outside foot,
partners do 2 waltzes forward in LOD
turning slightly away from partner on
first measure, and turning in toward part-
ner on second meas. to face RLOD re-
leasing hand-hold and joining man's L
and woman's R hands. Then do two
waltzes backing up in LOD, assuming
closed position with M facing out from
center and slightly toward RLOD on last
count.

5-8

Waltz-turn, two, three; four, five, six; seven, eight, nine; twirl to open;

In closed position starting back on man's
L, partners do 3 CW turning waltzes
progressing in LOD, then man does 1
waltz slightly forward while woman does
1 CCW twirl under man's L and own R
arm assuming open position at end of
twirl.

9-16

Repeat meas. 1-8 ending twirl in closed
position with M facing LOD.

17-20

Balance forward left; balance back right; waltz-turn, two, three; four, five, six;

In closed position man facing LOD, bal-
ance forward on man's L, back on R,
then do two waltzes turning CCW one
full turn.

21-24

Twinkle, two, three; twinkle, two, three; twinkle, two, three; twinkle, two, three;

In loose closed position man facing LOD,
do 4 twinkle steps across LOD. Man steps
L across in back of R, to R side on R,
L beside R; step R across in back of L,
to L side on L, R beside L. Repeat above
action. W crosses foot in front when man
crosses in back.

25-28

Balance back left; twirl-left, two, three; waltz-forward, two, three; balance forward right;

In closed position man facing LOD, bal-
ance back on man's L; man does 1 waltz
forward while woman does 1 CCW twirl
under man's L and own R arm in 3 steps;
resuming closed position do 1 waltz for-
ward in LOD; now balance forward on
man's R.

29-32

Balance back left; waltz-turn, two, three; four, five, six; twirl to open;

In closed position man facing LOD bal-
ance back on man's L (1 meas.); do two
waltzes turning CW 1 full turn, then man
does 1 waltz forward while woman twirls
R face under man's L and own R arm end-
ing in open position, man's R and wom-
an's L hands joined.

Repeat entire dance two more times, end-
ing with bow for man and curtsy for
woman.

BLUE MOON WALTZ

Original Dance by

Mary Faulkner, Kansas City, Mo.

Record: "Vaya Con Dios"—Capitol 11544. It is suggested that this record be speeded up.

Position: Introduction: Semi-open position, facing LOD. Open position, inside hands joined and back to begin Part I. Directions are for gent, lady does counterpart.

Measures INTRODUCTION

1-4 Sway in time to music

5-8 Side, back, side; step, swing; back, side, front; step, touch;

Beginning on gent's L do one grapevine step in LOD (cts. 1-3). Step R (ct. 1), swing L (cts. 2-3). Step L behind R in RLOD to begin a reverse grapevine, step to side on R, step L in front of R (cts. 1-3). Step R in RLOD (ct. 1), touch L by R (cts. 2-3). Lady does counterpart.

PART I

1-4 Roll, 2, 3; roll, 2, 3; step, step, touch; step, step, touch;

With inside hands joined and back and facing CCW take two waltz steps starting on outside feet turning away from partner and making one complete turn. Hands are swung forward and released on turn (Butterfly roll or turn). Progress in LOD on roll (cts. 1-6). Join inside hands and step L in LOD, pivoting slightly L (ct. 1). Step R continuing pivot so as to be back to back (ct. 2). Touch L by R (ct. 3). Joined hands are swung forward on this measure and backwards and down on the next. Step backwards L pivoting slightly R (ct. 1), step backwards R continuing R pivot to face partner (ct. 2), touch L by R (ct. 3). Lady pivots R on first pivot, L on second.

5-8 Roll, 2, 3; roll, 2, 3; step, step, touch; step, step, touch;

Repeat measures 1-4 pivoting on last touch step to end in sidecar position (left hips adjacent).

9-12 Cross, turn, step; forward, turn, step; forward, touch; back, touch;

Man steps on L foot across in front of R, moving to and facing RLOD (ct. 1), steps R beside L to begin a L face half turn (ct. 2), steps on L beside R to end facing almost LOD. Woman steps on R in back of L and makes a left face half turn ending to face almost RLOD. (A variation of the twinkle step.) Partners now have R hips adjacent (banjo position). Man steps forward R in LOD beginning a R face half turn (ct. 1), steps L continuing his R face turn (ct. 2), steps in place R to end facing exactly RLOD (ct. 3). Woman does counterpart to end facing LOD. L hips are adjacent. Man rocks forward on L (woman rocks back on R), touch R by L (ct. 2), rise on toes (ct. 3). Rock backward on R (W forward on L (ct. 1), touch L by R (ct. 2), rise on toes (ct. 3). A rocking motion is used throughout meas. 9-12.

BLUE MOON WALTZ—(Continued)

13-16 Cross, turn, step; forward, turn, step; rock forward, touch; rock back, touch;
Repeat meas. 9-12. On count 1 of last measure gent pivots L so both are facing LOD.

PART II

1-4 Side, back, side; step, swing; roll, 2, 3; roll, 2, 3;

Man steps side L in LOD (ct. 1), R behind L (ct. 2), steps side L (ct. 3) (grapevine step). Step R in LOD (ct. 1), swing L (ct. 2-3). While man goes forward with two waltz steps, woman makes an individual turn on roll in two steps. She progresses to meet gent and they assume semi-closed position.

5-8 Side, back, side; step, swing; roll, 2, 3; roll, 2, 3;

Repeat meas. 1-4 except man rolls as woman waltzes ahead. As he returns they join inside hands.

9-10 Waltz away; waltz together;

Waltz forward on L swinging joined hands forward and turning away from partner (cts. 1-3). Waltz forward on R swinging hands backward and facing partner. Join both hands. Gent's back is to center.

11-12 Cross, touch; cross, touch;

Cross L in front of R stepping in RLOD. Lady also crosses in front (ct. 1), touch R to side (ct. 2-3). Cross R in front of L (ct. 1) stepping in LOD, touch L to side (ct. 2-3).

13-16 Dip; waltz; waltz; twirl;

In closed position, man dips back on L, lady forward on R. Two R face waltz steps ending with twirl for woman. Open out to start dance over again.

The sequence of the dance is I, II, I, II, I.

At the end of the dance partners separate and bow.

SWAP 'N SWING

By Dr. C. H. Brownlee, Austin, Texas

One and three forward up and back to the ring

Forward again and the opposites swing

Face the outside and swap and swing

Pass right thru and balance too

Then swing the gal behind you

Ring up four and circle once around

Inside arch—dive on thru

A right hand pass to the outside too

And travel four in line

Right back home and the gents unfurl

And the ladies whirl—now you swing that opposite girl

Twice around and hold on tight

Open out and the girls star right

Roll away with a half sashay

Gents star right in the same old way

Drop 'em off at your home bar

Gents in the middle and roll that star

Pass your own to a left allemande

Right to your honey and a right and left grand.

*Will ya swing her,
Mr. Gallagher?*



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("From the Floor" is the Square Dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

Anyone visiting Pittsburgh is welcome to our Square Dance Club. It meets Friday nights at the Downtown YMCA, 304 Wood St. We have a different caller every Friday and an orchestra once a month. Dancing from 9 to 12.

Mrs. Stephen Morosco
Pittsburgh, Pa.

Dear Editor:

Hooray! That's for Ten Sannella's article, "Contra Sets in Order." (October '53). What a wonderful article! We were just talking about contras the other evening and wondering if we could start a contra club up in this area. We'd sure appreciate any ideas along this line.

Doc and Betty Carnes
Seattle, Wash.

Dear Editor:

Having a wonderful time. Have 5 classes and getting ready to start more. Filipinos are wonderful dancers. I am teaching at the Philippine Women's University, and have one class of public school teachers.

Betty Casey
c/o American Embassy,
The Philippines

Dear Editor:

We have just started instruction again with the teen-agers in the collegiate auditorium. I would like to add again that the collegiate board do NOT allow public dancing in the auditorium, but they are well pleased with the way the square dancers look after things and have allowed us the use of it for every Saturday night all winter long. That sure speaks well for square dancers.

Earle Park
Yorkton, Sask., Canada

(Continued Next Page)

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Dear Editor:

That cartoon on the November magazine was really a howl, with the fellow up on a stool "modeling" a square dance dress for his wife. I still think that idea is a natural for a Sets in Order cover, though. Why don't you have your Mr. and Mrs. Square Dancer pose for one?

Kenard Johnson
Paris, Ill.

(Editor's Note: You've sold us. We'll do it. Watch for that cover on a coming issue of Sets in Order.)

Dear Editor:

Most callers, I believe you will agree, have found your publications very convenient to fit the inside coat pocket and handy to read and study enroute to and from the office or at odd times when one has a few minutes on his hands and wants to put them to good use.

Roy Willard
Wyncote, Pa.

Dear Editor:

We just can't thank you enough for the wonderful job you did on the story of the Aqua Barn. Any changes you made . . . only improved it and the cover is just darling. We had been eagerly watching for the mail every day wondering whether it would be in the October issue or not. It came on Saturday morning when we were both home to see it together. I don't know how I would have lasted out the day at work if Jack had received it when he went home for lunch, because I would just have been dying of curiosity. We think it is the greatest thing that has happened to us yet and everyone in Seattle is thrilled over it.

LaVerne Riley
Seattle, Wash.

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Several months ago we printed a letter from M. C. Brandenburg of Los Angeles who offered back copies of Sets in Order (a complete set) to any group, preferably outside the United States. Mr. Brandenburg's answers came from England, Canada, Hawaii, Texas, and Utah. Since there were so many answers and only one set of back Sets in Order, there were obviously some disappointed groups. If you are one of those who might want to relinquish a set of Sets, please write to Sets in Order. We'll send you a name.

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Now you're home, swing like thunder.
His name is Michael, and we didn't blunder,
Yes, swing your pardners, swing all eight,
Nine pounds, 12 ounces, is his weight.
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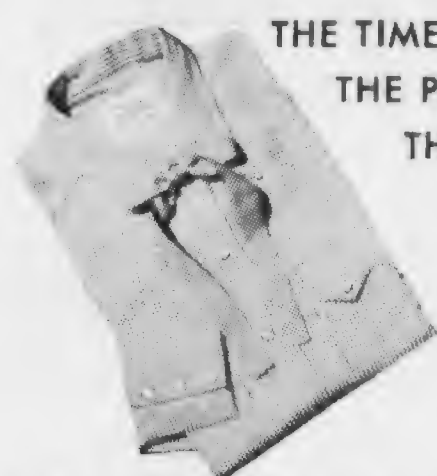


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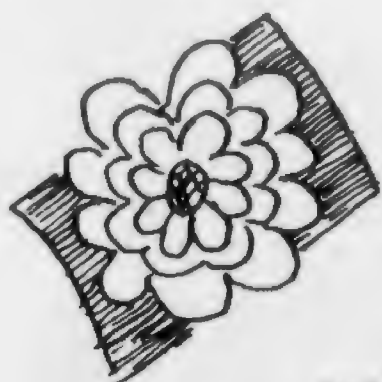
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SPARKY'S EYE-VIEW OF THE CHICAGO FESTIVAL

By Sparky Adams, Glendale, California

The Festival was a huge success. There were reported to be 10,000 dancers, and at night nearly all of the huge balconies were filled with spectators. We had never seen an affair like it. It was a six-ring circus! Upstairs there were booths of all kinds, Doc Alumbaugh in one of them, and four halls with an expert changing each 45 minutes. Al Brundage was giving contras; Manning Smith and Don Armstrong squaring, Ralph Maxhimer giving round dance and square instructions, Ed Gilmore on philosophy. All the time the main floor was also going strong.

Ralph did a wonderful job on his callers' clinic and his round dance teaching technique sessions. I wonder if we home folks really appreciate how good Ralph is, after seeing how the people appreciate him here. A number of couples said his round dance session alone was worth the trip. It was so noisy next door he couldn't leave the microphone so I had to be Eve's partner and demonstrate as Ralph instructed. I was going to charge my regular fee, but I was having so much fun dancing I forgot to mention it!

Gilmore is very popular with all the dancers, and a feller from California named Sharky or Starky or something like that, called at the Friday pre-Festival party.

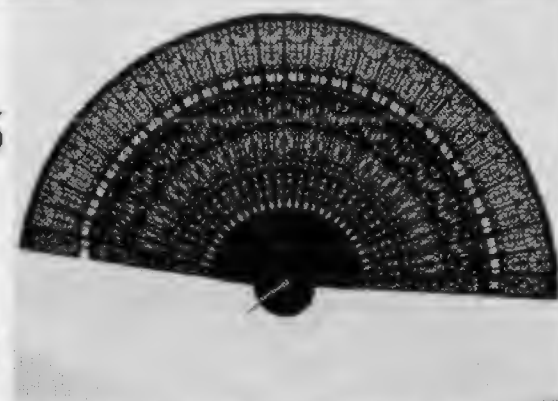
The big show of the Festival started at 7:30 and ran until 11 P.M., and it fascinated me. Fifteen states put on demonstrations of how they danced. Illinois was, of course, the largest. They put 300 dancers on the floor in a "Hi Neighbor" routine which was very impressive.

(Continued Next Page)

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CHICAGO—(Continued)

The high lights to me divided between the Massachusetts and Kentucky teams. The former was 10 couples, men in white silk full dress, girls in gorgeous evening dresses, and they did a 15 minute contra without a single prompt or call. Absolutely incredible. The pattern was so complex I could hardly even follow it, and they never missed a step. The precision was out of this world. Then the Kentucky boys and gals did a running set, the

first genuine one I ever saw. You got to be young to do that. It was just as amazing as the Massachusetts drill, but a great contrast. The whole show was stolen by an Indiana boy of about 16 who jigged every minute through a 10-minute square. It was wonderful.

We had the opportunity to talk and talk to Pappy Shaw at dinner on Friday night and it was a nice experience. We found old friends in almost every corner and made a host of new ones.

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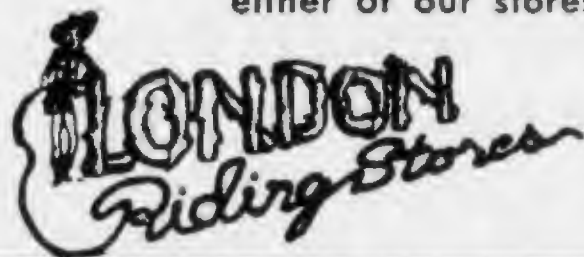
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CONTRAS IN THE SOUTHEAST

By Mary and Fred Collette, Atlanta, Georgia

It was gratifying to see how much space in the October Sets in Order was devoted to contra dances—BUT you did not mention the participation in the Southeast. We have been teaching contras right here in Atlanta and elsewhere for a number of years. Our friend, Ralph Page, has assisted us here in the Dixie Folk and Square Dance Institute for the past four summers.

Since first becoming active in the folk and square dance fields, we have appreciated the

importance of the contra, always considering it as essential to a balanced program as the squares, circle and couple dances, feeling that for completeness all forms must be included.

We have given to one group, Dixie Grand Circle, some 30 different contras, quite distinctive in patterns and tempos, some of which are danced to prompted calls and some entirely to music without calls—and one is called, "Road to California." All through the years we have been introducing contras here at our weekly open classes, club dances, and at the "dancetittutes" we have conducted in other sec-



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tions. We included a contra, "Sackett's Harbor" in our Georgia exhibition at the International Square Dance Festival in Chicago.

Every now and then we are reminded that some contras, as well as Lancers, schottisches, polkas, etc., were danced in Georgia long ago. Since it was one of the original 13 states, it is easy to understand how European dance favorites were brought in. However, it seems to be not a matter of tradition or geography, since balanced programs are needed everywhere. A few years ago, on a trip around the world, we saw contras danced by Quechua Indians in

the remote mountains of Peru with precision and joy.

IDEA FOR GRADUATION

Bob Ruff, of Whittier, Calif., is a real ideaman when it comes to making his classes and clubs more enjoyable. Upon graduating an intermediate group recently he passed out a sample copy of Sets in Order to each couple to acquaint them with square dancing in other areas. Further, he presented a square dance decal for their car windshields to all the "grads."

ROUND 'N ROUND

Another one of Ginger Osgood's masterpieces designed to follow her other Round Dance collections — "Today's Rounds" and "Roundancer Up To Date." This book has 32 pages of the latest rounds presented in a clear and concise manner with additional basic step descriptions, abbreviations and lots of illustrations.



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- Dec. 4-5—Annual Southwest Festival
Dallas, Texas
- Dec. 5—Southwest Okla. Dist. Festival
Armory, Altus, Okla.
- Dec. 5—N.C.W. Council Fall Jamboree
Jr. Coll. Campus Theatre, Wenatchee, Wash.
- Dec. 5—Central Florida Round-Up
City Audit., Orlando, Fla.
- Dec. 5—Southeastern N.M. Dist. Jamboree
H.S. Gym, Roswell, N. M.
- Dec. 6—Western Assn. Fall Jamboree
Sunny Hills, Fullerton, Calif.
- Dec. 31-Jan. 1, 1954—World's Longest Square
Dance (25 Hours), Center of Square,
San Bernardino, Calif.
- Jan. 1-2-3—Holiday Dance-A-Tute
Hotel Green, Danbury, Conn.
- Jan. 15-16—6th Ann. Festival
Tucson, Ariz.
- Jan. 23—Houston Council Jamboree
Coliseum, Houston, Texas
- Jan. 23—North Central Okla. Dist. Fest.
Audit., Arkansas City, Kans.
- Jan. 29—Rip 'n' Snort "25th" Anniv.
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Legion Hall, Alva, Okla.
- Feb. 5-6—7th Annual Phoenix Festival
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APRIL IS FESTIVAL MONTH!

- Apr. 2-3—6th Annual Spring Festival
Coliseum, Houston, Texas
- Apr. 2-3-4—4th Ann. Yuma Fest., Yuma, Ariz.
(Next Column Please)

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Conv. Caravan, Spring Lake Park, Ark.
April. 8-9-10-3rd Ann. Natl. Convention
Fair Grounds, Dallas, Texas
Apr. 7-8-9-10-National Folk Festival 20th
Anniv., Munic. Audit., St. Louis, Mo.
Apr. 30-May 1-3rd Ann. Spring Festival
Agric. Bldg., Spring Lake Park, Ark.

DRAKE LEAVES WLS

John C. Drake, who authored our Chicago Festival story in the October Sets in Order, and whose work in behalf of the three International Festivals has made his name familiar to many square dancers across country, has resigned his post as Promotion Director at Prairie Farmer-WLS to take up similar work for the Capper Publications and radio and television stations. The Drakes are now living in Topeka, Kansas. Inquiries concerning WLS publicity should be addressed to Betty Howard, WLS, 1230 Washington Blvd., Chicago 7.

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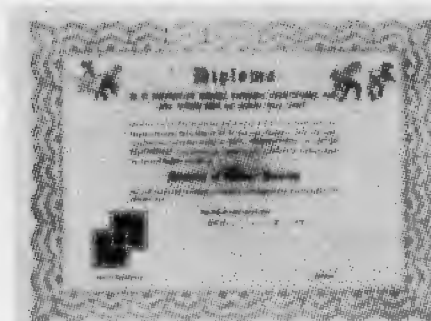
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1st and 3rd balance and swing

Lead to the right and form a ring

Circle to the left, that'll be fine

Heads break to form two lines

Forward eight and back with you

Forward again with a right and left thru

Turn right back and pass thru

Then turn to the left go single file

Form a wheel and spin it awhile (make left hand star)

To Shift the girls Knot Head Style

You reach right back and pull them thru

And star by the right—that's all you do

Gents reach back over their left arm to lady in back taking her right hand. Gents break left hand star and pull lady thru and at the same time do an about face to reverse direction. The ladies make a left face turn as they back under gent's left arm. Both ladies and gents form a right hand star after direction has been reversed. Ladies are in back of partners.

Gents reach back with your left hand

Now a do-paso from where you stand

Gents reach back over right arm to lady in back (partner) taking her by the left hand. Break right hand star and pull lady around to start a do-paso.

Partner left and corner right

Back to your own with a left hand swing

Promenade eight around the ring.



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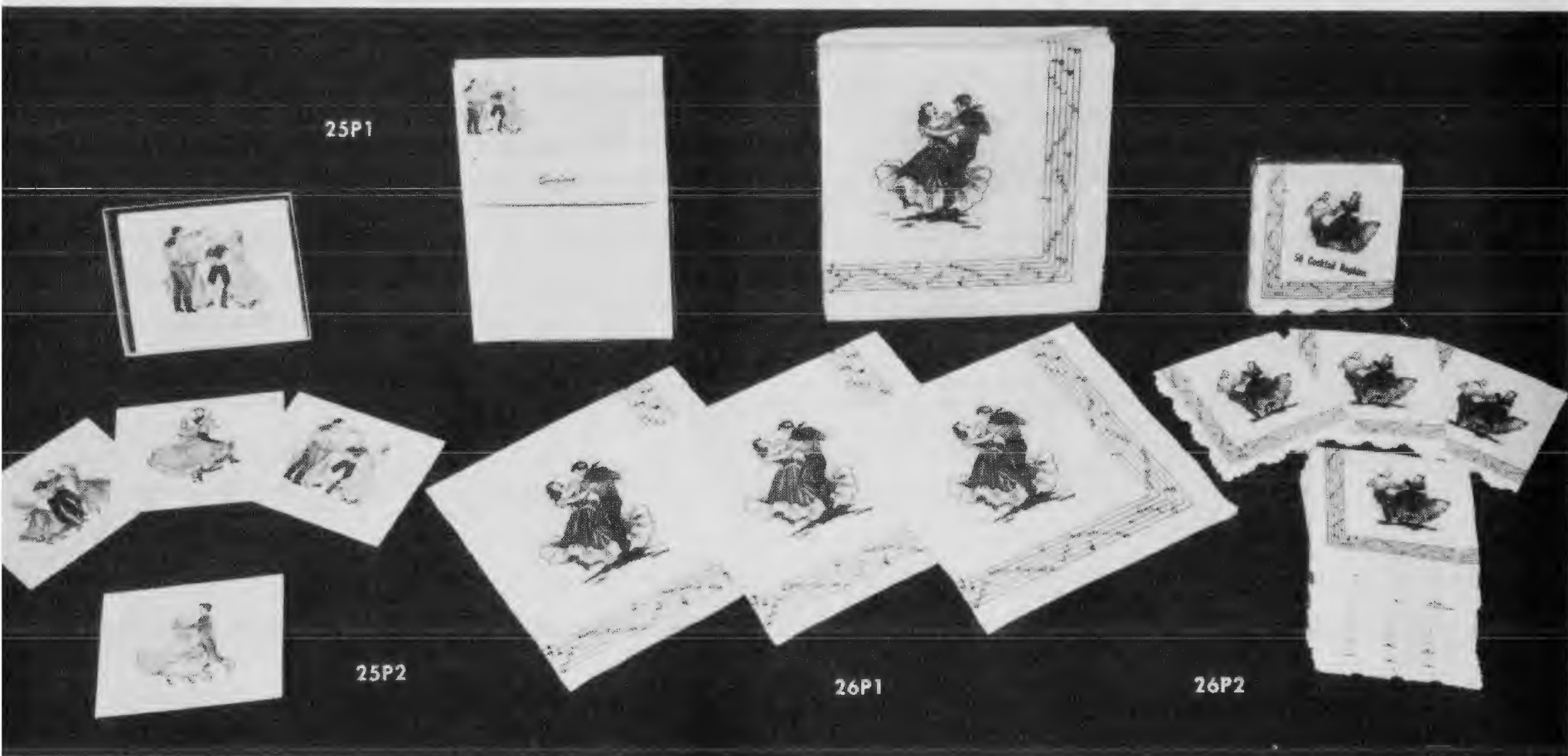


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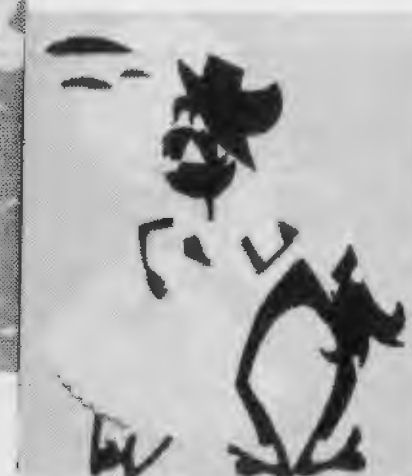
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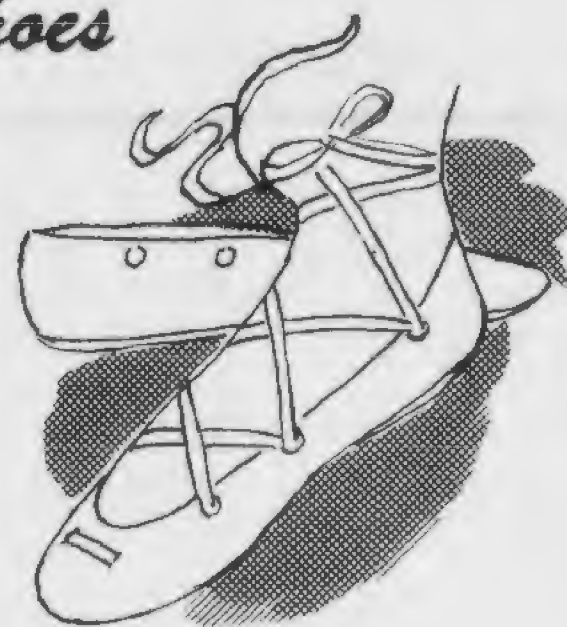
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These rates cancel those on page 3 of our 32-page September 1953 catalog; under them we still absorb, for our customers, the major portion of total mailing costs on all but the smallest orders.

OTHER PRICE AND MAILING CHARGE REVISIONS: of September, 1953 catalog:

JEWELRY PRICES (page 28) are superseded by those in this circular.

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THE BURL IVES SONG BOOK

(Ballantine Books, 404 Fifth Avenue, New York 18, N. Y. 276 pp. paperbound \$.50, hardbound \$5.00.)

Many square dance groups across the country today are adding to their regular program a period of time, perhaps during the refreshment break, for community singing. Truly, American folk songs and American folk dancing go hand in hand, for much square dance music is taken directly from ballads sung by our pioneers.

Here is a collection of 115 songs from the repertoire of Burl Ives, the songs that have made him one of America's most beloved folk singers. Many of the songs, such as "Buffalo Gals," "Billy Boy," "Blow the Man Down," are ones which will be recognized from your childhood. Others, such as "The Young Man Who Would Not Hoe Corn," "The Devil and the Farmer," and "Cornwallis County Dance," may be new to you.

Explanations and historical background accompany most of the numbers.

This is an outstanding song book which will prove useful to square dance groups.

THIRTY CONTRAS FROM NEW ENGLAND

By Dudley T. Briggs (published by the author, Burlington, Mass. 78 pp. multigraphed).

The great interest on the part of square dancers everywhere following *Sets in Order's* presentation on the subject of Contrás in the October issue, indicates that this little booklet of 78 pages should prove quite popular. Many of the dances presented in the book are the basic and better known line figures. However, such numbers as Bonny Lass of Aberdeen, Megunticook Reel, and Trip to Nahant, will make valuable additions to any contra collection.

A very novel method of illustrating the dances by stick figures placed with the call alongside the musical staff simplifies the use of the book.

This one is a "must" for those interested in this form of dancing.



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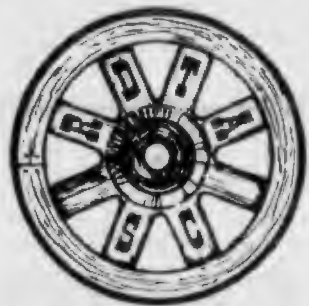
DECEMBER RELEASES

SQUARE DANCE WITHOUT CALLS—#2051/52
Old Coon Dog/Douglas County Stomp

SQUARE DANCE WITH CALLS—#1033/34
Sheik of Squaraby/One More Duck
Music by the Woodshed Four



This is Southern California Round Dance Teachers' choice for dance of the month:



HONEY

By Dena Fresh, Mission, Kansas

Record: "Honey," Windsor 7618.

Position: Open, facing LOD.

Footwork: Opposite.

Measures

Pattern

- 1-4 Two-Step; Two-Step; Two-Step; Step, Brush;**
Starting on M's L, 3 two-steps fwd swinging joined hands first back, then fwd, then back; step R, brush L fwd.
- 5-8 Two-Step; Two-Step; Two-Step; Step, Brush;**
Repeat meas. 1-4.
- 9-12 Pas De Basque Out; Pas De Basque In; Step, Point; Step, Point;**
Pas de basque to M's L; and moving slightly back-to-back; pas de basque to M's R moving slightly face-to-face; step L also slightly back-to-back, point R fwd (out); step R slightly face-to-face, point L fwd (in).
- 13-16 Turn Away, 2; 3, 4; Step, Touch; Step, Touch;**
Turn away from partner (M to L, W to R) with 4 steps and end facing with both hands joined; step L, flexing knee in dip, touch R slightly behind, nod or duck head twd partner; repeat duck on R;
- 17-20 Two-Step; Two-Step; Step, Brush; Step, Tap;**
In closed pos, take 2 two-steps turning CW; in semi-closed pos facing LOD, step fwd L, swing R fwd; step fwd R, touch or tap L in back looking over R shoulder and raising leading hands.
- 21-24 Two-Step; Two-Step; Step, Brush; Step, Tap;**
Repeat meas. 17-20.
- 25-28 Side, Behind; Side, Swing; Twirl, 2; 3, Tap;**
Drop M's R and W's L hands. Step to side on L in LOD, step R behind L; step to side on L, swing R across; as M steps to side in RLOD on R, steps L behind R; steps R to side, touches L, W does a 3 step L face turn under joined hands and taps R beside L.
- 29-32 Two-Step; Two-Step; Twirl; Twirl;**
In closed pos, take 2 CW turning two-steps; twirl W R face and be ready to begin dance again. On last time thru, end with a bow.



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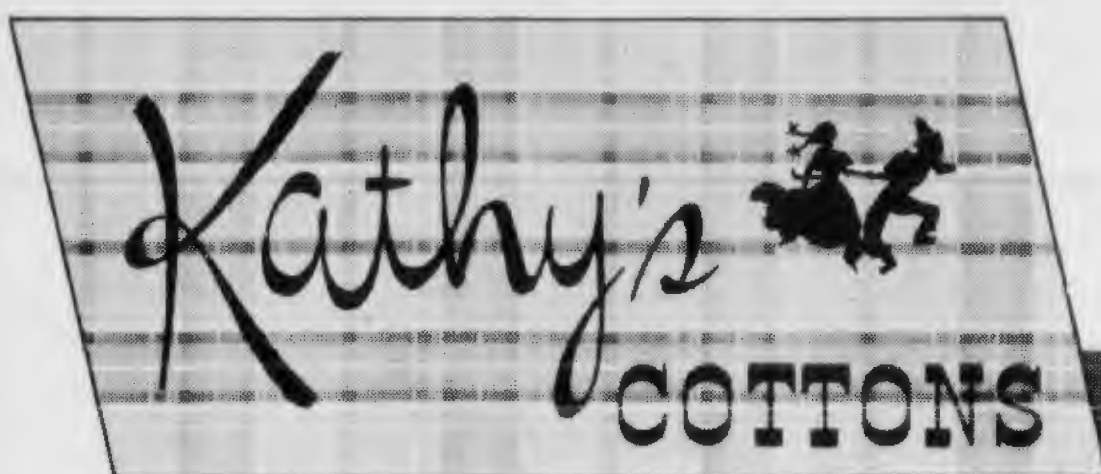
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